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## VI.—JOHN WESLEY'S TRANSLATIONS OF GERMAN HYMNS.<sup>1</sup>

John Wesley's twenty-nine translations of German hymns were originally published in five different collections, and in the order following :

I. COLLECTION || OF || PSALMS || AND || HYMNS. ||  
[Decoration.] || CHARLES-TOWN, || Printed by LEWIS  
TIMOTHY. 1737. || — Pp. 72.

1. O God, thou bottomless Abyss, p. 15.

8 st. of 12 l. Translation of Ernst Lange's "O Gott, du tieffe sonder grund!" Original in 10 st. of 14 l. is in the Herrnhut Gesang-Buch 1731, No. 16. Wesley omits st. 6, 9 in translation. He later altered his tr. by adding an iambic foot at the close of the 10th and 12th l. in each st. This longer form first publ. in *Hymns and Sacred Poems*, 1739, p. 161.

2. Jesu, to thee my Heart I bow, p. 26.

6 st. of 4 l. Tr. of N. L. v. Zinzendorf's "Reiner bräutigam meiner seelen." Orig. in 30 st. of 4 l., in HGB. 1731, No. 982. W. omits st. 2-9, 13-15, 18-30.

3. O Jesu, Source of calm Repose, p. 38.

6 st. of 6 l. Tr. of J. A. Freylinghausen's "Wer ist wohl, wie du." Orig. in 14 st. of 6 l., in HGB. 1731, No. 42. W. omits st. 2, 6, 7, 9-12, 14. A tr. of st. 12 of the orig. is inserted as st. 4 in Wesley's Hymn 8.

4. Thou Lamb of God, thou Prince of Peace, p. 51.

6 st. of 4 l. Tr. of C. F. Richter's "Stilles Lamm und Frieden-Fürst." Orig. in 8 st. of 5 l., in HGB. 1731, No. 989. W. omits st. 3, 7.

5. My Soul before thee prostrate lies, p. 56.

12 st. of 4 l. Tr. of C. F. Richter's "Hier legt mein sinn sich vor dir nieder." Orig. in 12 st. of 4 l., in HGB. 1731, No. 1037.

II. A || COLLECTION || OF || PSALMS || AND || HYMNS  
|| LONDON || Printed in the Year MDCCXXXVIII. || — Pp. 81.

<sup>1</sup> Important discussions of this subject occur in the following works: J. Julian, *Dictionary of Hymnology*, New York, 1892; W. P. Burgess, *Wesleyan Hymnology*, London, 1845; D. Creamer, *Methodist Hymnology*, New York, 1848; G. J. Stevenson, *The Methodist Hymn Book*, London, [1883].

## 6. Thou, Jesu, art our King, p. 36.

13 st. of 6 l. Tr. of J. Scheffler's "Dich, Jesu, loben wir." Orig. in 13 st. of 6 l., in HGB. 1731, No. 149.

## 7. Thou hidden Love of God, whose Height, p. 51.

8 st. of 6 l. Tr. of G. Tersteegen's "Verborgne Gottes-Liebe du." Orig. in 10 st. of 7 l., in HGB. 1731, No. 1088. W. omits st. 4, 5. Slightly altered in next edition, *Hymns and Sacred Poems*, 1739, p. 78.

## 8. O Thou, to whose all Searching Sight, p. 55.

6 st. of 4 l. Tr. of N. L. v. Zinzendorf's "Seelen-Bräutigam, o du Gottes-Lamm." Orig. in 11 st. of 6 l., in HGB. 1731, No. 743. W.'s tr. is very free, omitting st. 3-9 of orig., and inserting as a fourth Eng. st. a tr. of st. 12 of Freylinghausen's "Wer ist wohl, wie du." See Hymn 3.

## 9. All Glory to th' Eternal Three, p. 62.

6 st. of 4 l. Tr. of N. L. v. Zinzendorf's "Schau von deinem thron." Orig. in 6 st. of 6 l., in HGB. 1731, No. 561.

## 10. Shall I, for fear of feeble Man, p. 65.

10 st. of 4 l. Tr. of J. J. Winkler's "Solt ich aus furcht für menschen-kindern." Orig. in 17 st. of 4 l., in HGB. 1731, No. 358. W. omits st. 4, 5, 8-10, 16, and condenses 6, 7 into one st. [4].

III. HYMNS || AND || SACRED POEMS. || Published by || *JOHN WESLEY*, M. A. || Fellow of *Lincoln College*, *Oxford*; || AND || *CHARLES WESLEY*, M. A. || Student of *Christ-Church*, *Oxford*. || [Quotation, Col. iii. 16.] *LONDON*: || Printed by *WILLIAM STRAHAN*; and sold by || [etc.] . . . || MDCCXXXIX. || — Pp. 223, pref. x.

## 11. O Thou, who all things canst controul, p. 12.

6 st. of 4 l. Tr. of S. G. Gmelin's "Ach treib aus meiner seel." Orig. in 21 st. of 6 l., in HGB. 1731, No. 501. W. omits st. 7-21.

## 12. Jesu, whose Glory's streaming Rays, p. 99.

6 st. of 8 l. Tr. of W. C. Dessler's "Mein Jesu, dem die Seraphinen." Orig. in 8 st. of 8 l., in HGB. 1731, No. 535. W. omits st. 7, 8.

## 13. Monarch of All, with lowly Fear, p. 116.

8 st. of 4 l. Tr. of J. A. Freylinghausen's "Monarchie aller ding, dem alle Seraphinen." Orig. in 11 st. of 4 l., in HGB. 1731, No. 7. W. omits st. 3, 4, 8.

## 14. Commit thou all thy Griefs, p. 141.

16 [half-] stanzas of 4 l., equivalent to 8 st. of orig. Tr. of P. Gerhardt's "Befiehl du deine wege." Orig. in 12 st. of 8 l., in HGB. 1731, No. 53. W. omits st. 5, 9, 10, 11.

15. Jesu, thy boundless Love to me, p. 156.

16 st. of 6 l. Tr. of P. Gerhardt's "O Jesu Christ, mein schönstes Licht." Orig. in 16 st. of 9 l., in HGB. 1731, No. 37.

16. O God, of Good th' unfathom'd Sea, p. 159.

8 st. of 6 l. Tr. of J. Scheffler's "Du unvergleichlich gut." Orig. in 8 st. of 6 l., in HGB. 1731, No. 1165.

17. Jesu, thy Light again I view, p. 179.

7 st. of 6 l. Tr. of J. Lange's "O Jesu, süßes licht." Orig. in 8 st. of 6 l., in HGB. 1731, No. 619. W. omits st. 7.

18. O God of God[s], in whom combine, p. 182.

6 st. of 6 l. Tr. of N. L. v. Zinzendorf's "Herz der göttlichen natur." Orig. in 7 st. of 8 l., in HGB. 1731, No. 1143. W. omits st. 7 and arranges in the following order: 1, 2, 3, 6, 4, 5.

19. Lo God is here! Let us adore, p. 188.

6 st. of 6 l. Tr. of G. Tersteegen's "Gott ist gegenwärtig." Orig. in 8 st. of 10 l., in HGB. 1731, No. 1139. W. omits st. 7, 8.

20. O Thou, whom Sinners love, whose Care, p. 189.

3 st. of 8 l. Tr. of N. L. v. Zinzendorf's "Verliebter in die sünderschaft." Orig. in 4 st. of 8 l., in HGB. 1737, No. 1072. W. omits st. 4.

21. Eternal Depth of Love Divine, p. 195.

4 st. of 8 l. Tr. of N. L. v. Zinzendorf's "Du ewiger Abgrund der seligen liebe." Orig. in 8 st. of 10 l., in HGB. 1731, No. 19. W. omits st. 3, 5, 6, 8.

22. Thee will I love, my Strength, my Tower, p. 198.

7 st. of 6 l. Tr. of J. Scheffler's "Ich will dich lieben, meine stärke." Orig. in 8 st. of 6 l., in HGB. 1731, No. 1170. W. omits st. 2.

IV. HYMNS || AND || SACRED POEMS. || [Etc., as above.] || LONDON: || Printed by W. STRAHAN; [etc.] || . . . MDCCXL. || — Pp. 207. Pref. xi.

23. Extended on a cursed Tree, p. 34.

9 st. of 4 l. Tr. of P. Gerhardt's "O Welt sich hier dein leben." Orig. in 16 st. of 6 l., in HGB. 1731, No. 228. W. condenses st. 1 and 2 into one, and omits st. 5, 7, 11, 12, 14, 15.

24. I Thirst, Thou wounded Lamb of God, p. 74.

8 st. of 4 l. Freely tr. from *four* originals, all of which appeared in Appendix vii to the HGB. 1735, as follows: W.'s st. 1, 2 are based on st. 1, 3 of N. L. v. Zinzendorf's "Ach! mein verwundter Fürste!" (No. 1197.) His st. 3-6 on st. 2-5 of J. Nitschmann's "Du blutiger Versühner!" (No. 1210.) His st. 7 on st. 1, 2 of Zinzendorf's "Der Gott von unserm bunde" (No. 1201.) His st. 8 on st. 14 of Anna Nitschmann's "Mein König deine liebe" (No. 1233).

25. Now I have found the Ground, wherein, p. 91.

6 st. of 6 l. Tr. of J. A. Rothe's "Ich habe nun den grund gefunden." Orig. in 10 st. of 6 l., in HGB. 1731, No. 532. W. omits st. 3, 7-9.

26. Holy Lamb, who Thee receive, p. 93.

8 st. of 4 l. Tr. of A. S. Dober's "Du heiliges kind." Orig. in 10 st. of 4 [5?] l., in Appendix iii to the HGB. 1735, No. 1046. W. omits st. 8, 9.

27. High Praise to Thee, All-gracious God ! p. 168.

7 st. of 6 l. Tr. of L. A. Gotter's "Sei hochgelobt, barmhertz'ger Gott." Orig. in 16 st. of 6 l., in HGB. 1731, No. 36. W. omits st. 3, 4, 6, 7, 9, 10, 15, 16, and combines st. 2, 5 to make his st. 2.

28. Jesu, Thy Blood and Righteousness, p. 177.

24 st. of 4 l. Tr. of N. L. v. Zinzendorf's "Christi blut und gerechtigkeit." Orig. in 33 st. of 4 l., in Appendix viii to HGB. 1735, No. 1258. W. omits st. 6, 11, 13, 22, 23, 26-28, and combines st. 24, 25 to make his st. 19.

V. HYMNS || AND || SACRED POEMS. || [Etc., as above. Quotation from Titus ii, 11-14.] || BRISTOL: Printed and sold by *Felix Farley*, || [etc., 5 lines]. . . . MDCCXLII. || — Pp. 304 [Pref. 6].

29. High on His Everlasting Throne, p. 14.

13 st. of 8 l. Free tr. of A. G. Spangenberg's "Der König ruht, und schauet doch." Orig. in 8 st. of 10 l., in Appendix i to the HGB. 1735, No. 1004. W.'s st. 1, 2 are expanded from st. 1; his st. 3, 4, from st. 2; 5, 6, from 3; 7, 8 correspond to 4, 5 in the orig.; 9, 10 are expanded from 6; 11 corresponds to 7; 12, 13 expanded from 8.

The beginning and progress of Wesley's interest in German can be closely followed. At the age of 32 he sailed with Governor Oglethorpe as a missionary clergyman of the Church of England for the colony of Georgia. On board the ship was a group of 26 German Moravian colonists. Three days after embarking, namely, on October 17, 1735, Wesley began to learn German in order to converse with these people.<sup>1</sup> Before the ship got away from the English coast, he began to order his common way of living regularly, usually learning German from 9 to 12 in the morning, and joining with the Germans in their public service at 7 in the evening. By January, 1736,

<sup>1</sup> *Wesley's Journal. Wesley's Works.* N. Y.: Mason and Lane, 1840. III, 14.

he was able to converse freely with these people. February 6, 1736, they landed near Savannah, and the next day Wesley met Spangenberg, the well-known Moravian pastor, and spent several days in conversing with him about his experiences, and about the Moravian church at Herrnhut. In the archives at Herrnhut I found an interesting document,<sup>1</sup> hitherto unpublished, John Wesley's first letter to Count Zinzendorf:

Comiti de Zinzendorf

Johannes Wesley

Salutem in Christo Sempiternam

Graviora Tua Negotia literis meis interpellare non audeam, nisi Te crederem Illius esse Discipulum, qui linum ardens non extingui vult, neque calumum quassatum confringi. Id verò quum persuasum habeam, maximopere Te obtestor, ut et Tuis et Ecclesiae tecum peregrinantis precibus Deo commender, in verâ spiritûs Paupertate, Mansuetudine, Fide, ac Amore Dei Proximique erudiendus. Et siquando Tibi paululum otii suppetat, breve illud Votum Deo offerre ne dedigneris, quod a Fratribus Tuis (Utinam et meis) Savannensibus saepius oblatum audiui,

Einen Helden muth  
Der da Gut und Blut  
Gern um deinet willen lasse  
Und des fleisches lüste hasse  
Gieb ihm, Höchstes Gut,  
Durch dein theures Blut!

Savannae Mart. 15. V. S. 1736.

This is the first specific allusion to a German hymn (it is from the original of Hymn 3) to be found in Wesley's writings.

On October 18, 1736 (one year and one day from the time when he began to learn the language), he records in his

<sup>1</sup> Rubric 13, A, No. 17.

journal:<sup>1</sup> "Finding there were several Germans at Frederica, who, not understanding the English tongue, could not join in our public service, I desired them to meet at my house; which they did every day at noon from thence forward. We first sung a German hymn; then I read a chapter in the New Testament; then explained it to them as well as I could. After another hymn, we concluded with prayer." Wesley's activities in Georgia, however, were chiefly those of a ritualistic English clergyman. It was doubtless during 1736 that he compiled the first hymn-book ever prepared for use in the Church of England. The existence of this book was unknown until a few years ago. Wesley's biographers had always been perplexed by a statement of his that he had published "A Collection of Psalms and Hymns" in 1736,<sup>2</sup> that is, while in America. About 1882 a little book entitled "Collection of Psalms and Hymns. Charles-Town, Printed by Lewis Timothy. 1737." was found in a London book-store, and has since been reproduced in fac-simile.<sup>3</sup> It does not seem impossible that other copies of this unique volume may be still in existence in the southern states. It is known that John and Charles Wesley went up to Charleston on July 31, 1736,<sup>4</sup> and it is possible that he made the arrangements for publishing the book at that time. As it contains many typographical mistakes, it seems probable that it was printed without Wesley's being able to read the proofs, and issued from the press early in 1737. The book makes no mention of its compiler, but the proofs of its being the work of Wesley amount to a complete demonstration. In this connection, it seems to have been entirely overlooked that among the twelve charges brought against Wesley at the farcical trial in Savannah, Aug. 22, 1737, for deviating from the principles and regulations of the Established Church, the third was that he had committed a grievance:

<sup>1</sup> *Works*, III, 32.

<sup>2</sup> Tyerman, I, 211.

<sup>3</sup> Concerning Timothy (or Timothée) and his press, v. Thomas, *History of Printing in America*, 2, 155.

<sup>4</sup> Moore's *Life of Wesley*, I, 285.

“By introducing into the church, and service at the altar, compositions of psalms and hymns not inspected or authorized by any proper judicature.”<sup>1</sup> This charge, which was ignored by the jurors, doubtless refers to the use of this collection and fixes a terminus for the time of its publication. The book contains 70 hymns, without mention of their authorship. 31 are from Isaac Watts, 6 from George Herbert, 10 are by members of the Wesley family, 5 are translations from the German by John Wesley, being the first of this class which he published. 10 I have been unable to identify, the remainder being by John Austin, Addison, and J. Broughton. The German translations make up Nos. 1–5 in our enumeration at the beginning of this paper. The only indication of their source is the superscription, “From the German.” Wesley left Georgia for England at the end of 1737. In 1738 he was a regular member of the Moravian society in Fetter Lane, London, and under the guidance of its members came into a clear experience of conversion. Probably for the use of the members of this society, he published in London in 1738 a collection of *Psalms and Hymns*, likewise without any mention of names. This volume is also excessively rare, only three copies being known to exist. It contains 70 hymns (all, with the exception of one from Watts, quite different from those in the Charleston collection), including 5 more versions from the German. The first of these (our No. 6) indicates its origin by the title “Dich, Jesu, Loben Dir” [sic]. During 1738 Wesley made a journey to Herrnhut, to see in person “the Christians that love one another,” and spent about two weeks among the Moravians there. In 1739 appeared the first edition of *Hymns and Sacred Poems*, published by John and Charles Wesley. Twelve hymns from the German appear here for the first time, along with a reprint of all the previously published ten. In 1740 another independent volume, similarly entitled *Hymns and Sacred Poems*, was published in London, containing six new German translations, and no

<sup>1</sup> Tyerman, *Life of Wesley*, 1, 155.



reprints. In 1742 a third independent *Hymns and Sacred Poems* appeared, containing the last (29th) of the series, this being the only translation from the German in the book.<sup>1</sup> After this Wesley translated no more from the German. His relations with the Moravians had become strained in 1739, and in 1740 a complete separation took place between the Moravian and Methodist societies in London. During the remainder of Wesley's long life, his use of German seems to have lapsed. The last instance of his practical employment of it seems to have been in preaching to German soldiers in their own tongue ("though I had discontinued it so long") at Newcastle, on November 3, 1745.<sup>2</sup> The five collections described have been made the basis of the present study. It will be proper to mention here the recent presentation, by Mr. William Deering, of the Jackson library of Methodism to the Garrett Biblical Institute, Evanston. Mr. Jackson, an English manufacturer, has for a lifetime made it his chief avocation to secure a complete bibliography of Methodism, resulting, doubtless, in the most perfect collection of original books, tracts and prints in existence, and affording an exhaustive supply of sources for the study of the Wesleyan movement.

In an essay on "Count Zinzendorf and the Moravians,"<sup>3</sup> Professor F. H. Hedge referred to five of these translations as "the favorites of our worshipping assemblies" and "precious contributions to our stock of devotional poetry," grouping them all under the title "Moravian," and failing to give Wesley credit. Professor Hedge is only so far right in giving them this title, in that Wesley became acquainted with the originals of all of them in Moravian collections. 24 were in the Herrnhut *Gesang-Buch* of 1731 (probably the book which

<sup>1</sup> There is great confusion in citing the three volumes last mentioned, and their subsequent reprints. It is perfectly unilluminative, for instance, to refer to *Hymns and Sacred Poems*, second edition, unless one knows which *Hymns and Sacred Poems* is meant.

<sup>2</sup> *Journal* of this date.

<sup>3</sup> *Martin Luther and other Essays*. Boston, 1888, p. 38.

Wesley used on his voyage, and taken as the basis for this paper). 4 are derived from later appendices to the *Gesang-Buch* of 1735, one from the *Gesang-Buch* of 1737. The Moravians, however, did not altogether create their hymn-literature. The Moravian church of Zinzendorf was a development of the pietistic movement in the Lutheran church, and Zinzendorf drew very largely from this source. Thus, 14 of the 29 (original) hymns are from pietistic Lutheran hymnists, to wit: Paul Gerhardt 3, C. F. Richter 2, Freylinghausen 2, and one each from Dessler, Gotter, Ernst Lange, Joachim Lange, Rothe, Winkler, and Gmelin. The pietist of the Reformed Church (later, separatist), Tersteegen, furnished 2, the pietistic Roman Catholic Scheffler (Angelus Silesius) is the source of 3. Of hymns by Moravians, Wesley took from Spangenberg and Anna Dober each one, from Zinzendorf, alone, 6; one of the translations is a blending of parts of two hymns by Zinzendorf, one by Johann Nitschmann, and one by Anna Nitschmann.<sup>1</sup> Another contains an inserted stanza from Freylinghausen. These are the only cases of "contamination." The foregoing facts confirm the proposition, which could be argued from other grounds, that Methodism stands in very close relation to German pietism, and is, in some degree, the descendant of the work of Johann Arnd and his spiritual successors.

In none of the multitude of hymn books published during Wesley's lifetime were any of the German translations ascribed to him. There was formerly some contention about the matter. The argument for his authorship is convincing, and rests upon the following facts: (1) All of these hymns appeared first in books "published by John and Charles Wesley;" (2) There is no evidence that Charles Wesley ever used or understood German; (3) They do not occur in

<sup>1</sup>At the present time centos of parts of different hymns, arranged to form a special connected service, are common in Moravian worship. I am inclined to think that Wesley made this hymn by translating from such a service.

the separate editions of Charles Wesley's hymns; (4) Charles Wesley's daughter averred that she had always understood that these versions were by her uncle; (5) John Wesley quotes one of these hymns in the original as early as 1736; (6) He was undoubtedly the compiler of the volume in which the first 5 of them appeared in 1737; (7) The letter is extant<sup>1</sup> in which Molther thanks John Wesley (1740) for having made, at his request, the English version of Rothe's hymn, beginning "Now I have found the Ground, wherein" (No. 25); (8) In his sermon on "Knowing Christ after the Flesh," dated 1789, Wesley says incidentally, in speaking of the Moravians, "I translated many of their hymns, for the use of our own congregations." The term "many" would hardly be applied to less than 29 hymns.

By their universal dispersion, these hymns hold a preëminent place among such translations. Psalm-singing was introduced into England from the direct influence of the circle of Luther and Melancthon. The Gospellers of the times of the reformation translated German hymns,—chiefly Miles Coverdale (1487–1569), all of whose [41] "Goostly Psalmes and Spirituall Songes" have been identified with German originals, except five,—but we do not know that they ever became incorporated into the spiritual life of the people, and from this time the German influence ceased until Wesley drew from this rich source. The translations are not only used throughout the wide circle of Methodist adherents, but I find them in not less than 100 important collections, including all phases of religious confession, with the exception, as far as I have found, of the Roman Catholic. Outside of the Methodist group, the Church of England has made use of them in the hymnals of Madan, Kennedy, Maurice, Bickersteth and Thring; in the Sarum, Westminster Abbey, and Rugby hymn-books; in the widely-used publications of the Society for the Propagation of Christian Knowledge; in the Churchman's Altar Manual, and many other collections; they are represented in the stan-

<sup>1</sup> Tyerman, I, 297.

dard and special collections of the American Episcopalian, the Baptist, Moravian, Congregational, Swedenborgian, Lutheran, and Dutch Reformed churches; they occur, I believe, in all standard Unitarian collections. In many English collections in the first half of this century they are published anonymously or from false sources, as in those of Rippon, Montgomery and Bickersteth.

We proceed to notice these translations more carefully as regards form and content.

Wesley tends to simplicity of form, and, though the German originals employ a great variety of meters, and these at times very artificial, various cadences running throughout a stanza, or combined with each other within its limits, with many combinations of masculine and feminine rhyme, and mixtures of very long and very short lines,<sup>1</sup> he holds to his personal taste and to the genius of English hymnody, by confining himself to the strength of regular forms, and by using no feminine rhymes whatever. 24 are entirely in iambic tetrameter (long meter). Hymn 1 had originally (1737) the 10th and 12th line of each stanza an iambic trimeter, but in the edition of 1739 all the lines appear as iambic tetrameter. No. 26 is trochaic (7 sylls.); 14 is in short meter (iambic 3, 3, 4, 3); Hymn 20 is in common meter (iambic 4, 3, 4, 3); Hymn 6 combines iambic and trochaic cadences in a 6-line stanza. The stanzas of the originals average 6.72 lines in length,<sup>2</sup> of the translations 5.72. Aiming straight at the heart and substance of the original, Wesley ignores all petty artificialities and mere conceits, omitting, as we should expect, the acrostic form upon which is constructed Gerhard's "Befehl du deine

<sup>1</sup> That Wesley's objection to this feature lay in his personal taste, and not merely in the necessities of English verse, is shown by his rejecting some of Charles Wesley's hymns on the same ground. Burgess, *Wesleyan Hymnology*, p. 73.

<sup>2</sup> In one case, the stanza-form of the original (No. 26) is somewhat doubtful. All the hymns are printed as solid prose in German. In the estimate, two half-stanzas in hymn 8 are reckoned as one stanza.

Wege." His characteristic terseness and neat compactness of style lead him to condense his material, which cannot surprise us when he deals with the work of Zinzendorf, who wrote over 2000 hymns, at times in a style of watery diffuseness, into which C. Wesley also sometimes fell in the course of his 6,500. All padding, meaningless epithets and cant phrases are avoided. Weaker stanzas, and those which simply repeat a foregoing idea, are cut out (cf. 21, 3). He abhors the broad amplification of a theological idea, which his prototypes so largely love (cf. 25). Gerhard's "O Welt, sieh hier dein Leben" shrinks from 16 stanzas of 6 lines each, to 9 stanzas of 4 lines. Only 5 of the original hymns are translated stanza for stanza. The average number of stanzas in the original is 12, in the translation 8. Only hymn 29, "High on His Everlasting Throne," shows the translation longer than the original. This hymn is peculiar, and was the last one published, namely, in 1742, after Wesley's complete separation from the Moravians. The original is Spangenberg's "Der König ruht," a specifically denominational hymn, which Wesley expanded in a manner most complimentary to the Brotherhood, doubtless as a tribute of personal obligation, consciously introducing the distinct reference :

Devoted to their Common LORD,  
True Followers of the Bleeding Lamb;  
By GOD belov'd, by Men abhor'd—  
And HERNHUTH is the Fav'rite Name!

Usually—despite the condensation—the hymns correspond stanza for stanza without overlapping. In only one case, I believe, does W. change the order of stanzas. Hymn 18 has for 4, 5, 6 of the original, 5, 6, 4 in translation, the 7th stanza of the original having been omitted entirely, and Wesley's treatment of v. 5 making a better ending than verse 6. We notice omissions :—

(a) On theological grounds. Terms and phrases relating specifically to the constitution of the Moravian Brotherhood are eliminated, as : *der bestimmten ritterschaft*, 18, 6; *sich der*

*brüderschaft geben*, 18, 7; *der kirche*, 21, 7. On the same principle, in Zinzendorf's hymn (21) the lines in stanza 4:

dein Geist unterricht uns bey fröhlichen tagen,  
dir etwas erhörlchs von brüdern zu sagen

appear

Thy Spirit still breathe into our Breast,  
Fountain of Peace and Joy below!

A reference to chasing away evil spirits by the sign of the cross (28, 23) is omitted. Wesley is not so fond of introducing Satan as are the German hymn-writers. Notice omissions in 15, 4; 10, 8 and 16; 14, 5; 23, 5; 3, 10.

(b) On grounds of rhetoric and taste. Wesley had a well-developed British repugnance to the sensuous metaphors of certain forms of pietistic poetry. Long years after ceasing to study German he speaks of his translations in a sermon,<sup>1</sup> saying, "I am not sure that I have taken sufficient care to pare off every improper word or expression," but we can clearly trace this state of mind even as early as 1737. The second translation which Wesley published contained 30 stanzas in the original, but he only reproduced 6, for the obvious reason that the theme of Christ as bridegroom, announced in the opening line, "*Reiner bräutigam meiner seelen*," is carried out throughout the hymn, being treated with the utmost freedom and familiarity, some of the stanzas being repellent. Wesley omits every trace of this familiarity. Stanza 11, ll. 3 and 4 reads in the original:

Hirte! lass mich auf die weide,  
da ich finde, was mir nützt.

The English has:

All hail, thou suffering, conquering God,  
Now man shall live: for God hath died."

Twelve years later, Wesley's feelings in regard to this type of hymn led him to make a public attack upon those contained in the hymn-book published by James Hutton. The

<sup>1</sup> On Knowing Christ after the Flesh, 1789. Works<sup>3</sup> 7, 293.

Moravians get most of the censure for this sort of expression, and the collection of Hutton certainly oversteps all conceivable limits of decency and sanity, but it is only fair to bear in mind that they found abundant warrant for it in Gerhard and his prototype St. Bernhard, and that the everywhere-known "*O Haupt voll Blut und Wunden*" is a member of a series which is of one piece with the most vivid Moravian imagery. In hymn 20, 3, the words *wir küssen deiner nägel loch* fall out in the English version. In 12, 4 we have for *glaubenskuss*, "arms of faith;" 'st. 2 for *braut*, "love;" 22, 5 for *süsser mund*, "enlivening voice," and similar cases without number. Commonplace, prosaic, trivial or coarse expressions, and overloaded metaphorical language, are all foreign to the translator's taste, as 15, 11 :

mich seuffzen macht und heulen,  
 . . . . am creutz als wie ein dieb  
 und mörder da gehangen, 15, 5. Cf. 18, 2.

More reverent and dignified than

du hast dir was schlechtes zum lustspiel erlesen (21, 1)

is :

How vast Thy Love, how great Thy Grace !

Cf. 15, 9: so lauff ich mit den füssen,

and

So shall I run and never tire.

14, 6: . . . . dich aus der hôle  
 mit grossen gnaden rücken,

is developed into :

Thro' Waves, and Clouds and Storms  
 He gently clears thy Way.

Wesley's hand fails him once in this respect. Being led by his predilection for the powerful Hebrew imagery, he gratuitously introduces at the beginning of Hymn 27 a most repulsive metaphor, derived from Ezek. 16, 4-6, which effectually, and once for all, killed the hymn for use.

Obscure passages—common in Zinzendorf—are omitted, cf. 28, 13. Of mixed metaphors Wesley has a decided dislike,

as in the stanza (4, 4) where the believer is likened both to a lamb and a lion, or 4, 8 :

da solst du mein lamm, mein licht und tempel seyn.

A similar infelicity is avoided in :

wir haben seiner lieb panier  
als eine starcke festung funden,

by rendering, 27, 3 :

The Banner of his Love we see,  
And fearless grasp the starry Crown.

Though very free in the cases which have been remarked, Wesley can be extremely literal when he chooses. Compare, for instance, Hymn 5, v. 9, in German and English :

In hoffnung kan ich frölich sagen :  
Gott hat der höllen macht geschlagen,  
Gott führt mich aus dem kampf und streit  
In seine ruh und sicherheit.  
Already springing Hope I feel ;  
God will destroy the Power of Hell ;  
God from the Land of Wars and Pain  
Leads me, where Peace and Safety reign.

Considering the fact that German studies hardly existed in England at the time, it is remarkable that we can say of Wesley (what perhaps could not be said of Scott or Coleridge) that he never shows a flagrant misunderstanding of the text. In sparse cases mistakes seem to have occurred :

Drum will die sorge meiner seelen  
dir, meinem Vater ganz *befehlen* (5, 10)

is rendered :

One only Care my Soul shall know,  
Father, all thy *Commands* to do.

The word *befehlen* seems to have been misinterpreted, but the original is decidedly obscure. Other cases are :

7, 7: *Entdeck*, mein Gott, die eigenheit,  
O *hide* this Self from me.

14, 12: und lass biss in den tod  
uns allzeit deiner pflege  
und treu *empfohlen* seyn—



Let us in Life, in Death,  
 They stedfast truth declare,  
 And *publish* with our latest Breath  
 Thy Love and Guardian Care!

Elsewhere the case is open to doubt, bearing in mind Wesley's freedom of treatment, the exigencies of verse, etc. (11, 6):

ich trachte alle welt  
 und was mich von dir hält  
 gantz zu *verfluchen*  
 Far, far from me the World *remove*  
 And all that holds me from thy Love!

10, 2: wie schändlich *sich* [das Haus Jacob] vor Gott *verstellt*  
 How then before Thee shall I dare  
 To *stand*.

1, 4: oben und *hie unten*  
 And Heaven above and *Hell* beneath

(probably for a stronger rhetorical effect).

That which was intended for local or special application comes out more general, and adapted to all times and a wide set of religious experiences. Winkler's spirited hymn, originally entitled "Eines Predigers," beginning

Solt ich, aus furcht für menschen-kindern  
 des geistes trieb in mir verhindern (10, 1),

is adapted, by the omission of certain specific references to the ministerial office, to believers in general, and bears the suitable title "Boldness in the Gospel." Lange's *Morgenlied* (Hymn 17) is made a general hymn by omitting the references to the beginning of the day. Richter's hymn (4) compares the worshipper, throughout, to a lamb, with much minuteness. Wesley's translation, though close, ingeniously eliminates this exact comparison. In hymn 18 *Hertz* appears throughout as "Love." Wesley also prefers to omit the first personal pronoun in favor of a general statement (*e. g.*, 23, 13; 5, 6).

Not inconsistent with the simplicity of Wesley's style, but very characteristic of the *nicety* which was so prominent in his nature, is his fondness for neatly-balanced phrases, for building up well-worded climaxes, the latter feature not being lacking

in his models, Winkler (10) and Gerhardt (15), and perhaps somewhat due to the artificial models prevailing when he was so conspicuous a student at Oxford. The double epithet in 22, 1 is an alteration for this cause :

Ich will dich lieben, meine stärke,  
ich will dich lieben, meine zier !  
Thee will I love, my Strength, my Tower,  
Thee will I love, my Joy, my Crown.

- Cf. 18, 2: alles was da lebet in dir webet,  
All things in Earth, and Air, and Sea,  
Exist, and live, and move in Thee.
- 28, 2: Das macht, ich bin schon absolvirt,  
Und meine schuld ist abgeführt,  
Fully thro' these absolv'd I am  
From Sin and Fear, from Guilt and Shame.

In this spirit he adds, at the close of hymn 26,

Sons of Earth, and Hosts of Heaven.

- Cf. 25, 4: dem will ich mich getrost vertraun  
Here is my Hope, my Joy, my Rest.
- 16, 6: mir, dem schatten,  
In Sin conceiv'd, of Woman born,  
A Worm, a Leaf, a Blast, a Shade.
- 16, 7: auf dem Thron  
Sov'reign of Earth, Air, Hell and Sky.
- 14, 7: Gott sitzt im regimente,  
und führet alles wohl.  
Yet Heav'n, and Earth, and Hell  
Proclaim, God sitteth on the Throne,  
And ruleth all things well !
- 11, 1: und mein so theures heyl  
mit furcht mög schaffen !  
With Joy and Fear, with Love and Awe  
Give me to keep thy perfect Law.
- 15, 12: mein süsser wein, mein himmel-brodt,  
My Wine to chear, my Bread to stay.
- 18, 3: liebe  
die ihr blut an uns gewandt,

- Cam'st empty'd of thy Godhead, down,  
 For Us, to groan, to bleed, to die.
- 11, 4:        mit wachen und gebet  
                  nach dir zu ringen.  
                  I groan, I strive, I watch, I pray.

We notice elsewhere ingenuity of phrase, short of conceit or trickery, as :

- 16, 3:        der schnödsten schnödigkeit  
                  who less  
                  Than nothing am.
- 5, 2:        o könnte doch in deiner pein  
                  die eigenheit ertödtet seyn.  
                  Griev'd with thy Grief, pain'd with thy Pain,  
                  Ne'er may I feel Self-Love again.
- 3, 3:        in unser fleisch versencket,  
                  But God with God wert Man with Man.
- 5, 4:        nur ist von der unlauterkeit  
                  die liebe noch nicht gantz befreyt,  
                  Yet vile Affections claim a part  
                  And thou hast only half my Heart.

The true poetic gift shows itself in creative touches, whereby a new and wholly individual vigor is infused into the matter treated, raising the product far above that dead, unreal thing, a mere version. There is a freshness and spirit in handling the original which makes these hymns masterpieces of translation, not unworthy to be compared in this respect with Luther's versions of the Hebrew psalms. As an original poet, Wesley's chief trait is loftiness, majesty, the "great style" at its full height, never becoming florid or bombastic. Again and again we mark the swelling of the deep Miltonian organ-tone, where the original shows a much less exalted strain. This style speaks in Hymn 29, where the opening line,

Der König ruht, und schauet doch,

is transformed into :

High on His Everlasting Throne,  
 The King of Saints his Works surveys.

Such alterations, though daring, and to be recommended with the utmost reserve, are constructive, as is also Wesley's universally-accepted amendment of Watts's psalm :

Nations attend before his throne  
With solemn fear, with sacred joy,  
into

Before Jehovah's awful Throne,  
Ye Nations, bow with sacred joy.<sup>1</sup>

We notice a heightened effect in many cases :

- 1, 5:        Du einiger und wahrer Gott,  
              du herrscher aller himmels-schaaren,  
              Thou, true and only God, lead'st forth  
              Th' immortal Armies of the Sky.
- 28, 5:        Dass er die Seelen drum verliert  
              Und sie der Heiland mit sich führt.  
              To tear the Prey out of Thy Teeth;  
              To spoil the Realms of Hell and Death.
- 17, 6:        So bin ich wohlgeschmückt und köstlich angethan  
              Than Gold, and Pearls, more precious far,  
              And brighter than the Morning Star.
- 23, 4:        Ich, ich und meine sünden. . . .  
              die haben dir erregt  
              das elend, das dich schläget  
              My Sins have caus'd Thee, Lord, to bleed,  
              Pointed the Nail and fix'd the Thorn.

Level prose is brought into the domain of poetry, as, from Zinzendorf, 21, 4 :

- wir haben mehr wohlthat und segen empfangen,  
als straffe wir bey dir verschuldt  
Yea, ev'n our Crimes, tho' numberless,  
Less num'rous than Thy Mercies are.
- 13, 11:        ich jauchzte mit schon auf der erd,  
              bis ich ein himmels-engel werd.  
              Here as in Heaven thy Name we raise  
              For where thy Presence shines, is Heav'n.
- 20, 2:        in deiner Liebes-Glut vereint,  
              der rauchen unsre pfannen

<sup>1</sup> *Ps. and H.* 1737, p. 5.

O wing with Flames of Holy Love  
Our living Sacrifice.

The frequent introduction of a vigorous apostrophe is effective, as 25, 4 :

Away, sad Doubt, and anxious Fear!  
5, 6: Ich weiss mir zwar nicht selbst zu rathen  
Ye Sons of Men, here nought avails  
Your Strength, here all your Wisdom fails (cf. 19, 5).

A felicitous climax replaces a superlative or a mere repetition.

3, 13: höchstes gut, "my Lord, my Life, my All."  
25, 3: weil Christi blut beständig schreyt:  
barmhertzigkeit! barmhertzigkeit!  
rendered

While Jesu's Blood, thro' Earth and Skies,  
Mercy, free, boundless Mercy cries!

This is quite parallel to Bayard Taylor's treatment of Faust, 1549 :

Entbehren sollst du! sollst entbehren!  
Thou shalt abstain, renounce, refrain.

Exceptionally strong seems to me the introduction of an epithet at the close of hymn 15, Gerhardt's "O Jesu Christ, mein schönstes Licht," rendering

Und wenn ich nach vollbrachtem streit  
mich soll zur ruhe legen,  
alsdann lass deine liebes-treu, etc.,

by

And when the Storms of Life shall cease,  
Jesu, in that important Hour,  
In Death as Life be Thou my Guide, etc.

The impressiveness and metrical weight of the adjective "important" remind one of the familiar phrase from Bernhard of Clairvaux, "*in tremenda mortis hora*."<sup>1</sup>

Wesley's lofty style is due, more than anything else, to his familiarity with the English bible, which was incorporated into his very nature from the nursery up. The sublime tone

<sup>1</sup> Wackernagel, *Das deutsche Kirchenlied*, I, 192.

of the Hebrew poetry pervades these translations, and the great majority of essential alterations consists in the introduction of purely scriptural conceptions, as

10, 11 :           solt mein Gott mich auch nicht schützen  
                           since Thou wilt spread  
           Thy shadowing Wing around my head (Ps. 17, 8).

To Isaiah, 63, 1, we owe the bold rhetorical question :

But who is This that comes from far,  
 Whose Garments roll'd in Blood appear ?

(Cf. 20, 3; 29, 3; 9, 4, and countless other instances.)

It would be indiscreet eulogy to ignore the fact that the force of the original is at times weakened. Beside the original of Hymn 28, 21, the English version seems stiff and formal :

Wenn nun kam eine böse Lust,  
 So dankt' ich Gott, dass ich nicht musst' ;  
 Ich sprach zur Lust, zum Stolz, zum Geiz :  
 "Dafür hing unser Herr am Kreutz !"

If Pride, Desire, Wrath stirr'd anew,  
 Swift to my sure Resort I flew :  
 "See there my Lord upon the Tree !"  
 Hell heard : Instant my Soul was free.

No more her Power let Nature boast,  
 But in thy Will may mine be lost !

seems more artificial than

brich der natur gewalt entzwey,  
 und mache meinen willen frey ! (5, 3.)

5, 6 :           es muss durch dich gewircket seyn,

translated

Thou only, Lord, supreme of Men,

is hardly felicitous, as also the rendering of "mit gröstem glimpf" (6, 9) by "Firmly, Singularly Good." One is not quite satisfied with the last words of Winkler's hymn (10) which contain, in the original, the spirit of Hutten and Luther combined :

es ist gewagt ! Gott steh mir bey !  
 'Tis fix'd ! I can do all thro' Thee !

Philip Molther, the Moravian, for whom Wesley made the magnificent version of "Ich habe nun den grund gefunden," while declaring it the best English hymn he had known, objected to the phrase (25, 2),

Thy Heart still melts with Tenderness . . .  
Returning Sinners to receive,

as being less strong than

dem allemal das hertze bricht,  
wir kommen oder kommen nicht,

but in such cases good taste is saved at the expense of some original force.

The subsequent history of these versions exhibits many variations in the text, due to different causes. Where alterations are made for confessional reasons, (as in their adoption by Unitarian editors), the changes are right and necessary. Tinkering for amendment usually suggests Bernini's setting up of bell-turrets on the Pantheon of Agrippa. Unaccountable (except by the charitable hypothesis of a misprint) is the change in the standard hymnal of the M. E. church from the phrase, "Chase this dead Slumber from my Soul" to "dread slumber," especially when it represents in the original *das sichre schlaffen*. In the C. S. Robinson-cycle of hymn-books, the rendering of Tersteegen's *Majestätisch Wesen* (19, 4) "Being of Beings" appears as "Lord God of Hosts;" of *heilig, heilig singen* (19, 2), "Heaven's Hosts their noblest Praises bring," as "Let saints their humble worship bring." "Give to the Winds thy Fears," an original stroke of Wesley's (14, 9) reads, "O, cast away thy fears," in the United Presbyterian Hymn-Book, and so on. One cannot seriously quarrel with the compilers of a recently-published American hymnal for changing (7, 5) the translation of *was noch von unlauterkeit*, "nor let one darling Lust survive" into, "nor let one favorite sin survive," but when that masterly rendering of the close of Gerhardt's hymn (15), of which I have already spoken,

And when the Storms of Life shall cease,  
Jesu, in that important Hour,

In Death as Life be Thou my Guide,  
And save me, who for me hast died !  
is given :

.... in that dark, final hour  
Of death, be Thou my guide and friend,  
That I may love Thee without end,

one feels like letting Wesley himself speak out as he did in the 7th paragraph of the preface to "A Collection of Hymns, for the Use of the People called Methodists, 1780 :—" "And here I beg leave to mention a thought which has been long upon my mind, and which I should long ago have inserted in the public papers, had I not been unwilling to stir up a nest of hornets. Many gentlemen have done my Brother and me (though without naming us) the honour to reprint many of our Hymns. Now they are perfectly welcome so to do, provided they print them just as they are. But I desire they would not attempt to mend them ; for they really are not able. None of them is able to mend either the sense, or the verse. Therefore I must beg of them one of these two favours : either to let them stand just as they are, to take them for better for worse ; or to add the true reading in the margin, or at the bottom of the page ; that we may no longer be accountable either for the non-sense or for the doggerel of other men."

It may be of interest to add that in the fourth stanza of hymn 28, by Zinzendorf, is found, as far as I know, the only allusion to the Faust-legend in hymnology :

Wenn er nun gleich auf meine Ehr  
Mit meinem Blut geschrieben wär.

Wesley renders less minutely,

Tho' sign'd and written with my Blood.

NOTE.—Much detailed work of investigation for this paper has been done by the following members of my advanced group in German : H. S. Bassett, N. F. C. Bray, M. Brown, J. E. Eversz, W. D. Lane, H. A. Sinclair, F. L. Spofford, P. L. Windsor. For the use of books and documents, I desire to express obligations to the Rev. Paul de Schweinitz, of Nazareth, Pa. ; Rev. S. G. Ayres, of Drew Theological Seminary ; Archivist A. Glitsch, of Herrnhut ; Rev. J. Taylor Hamilton, Bethlehem, Pa., and the authorities of Garrett Biblical Institute.



# A STANZA-INDEX TO WESLEY'S TRANSLATIONS OF GERMAN HYMNS.

The numbers refer to the enumeration of the hymns at the beginning of this article. The capitalization has been modernized.

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All things in earth, and air, and sea.....	18
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And well I know thy tender love.....	5
And whatsoe'er thou will'st.....	14
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## HYMN.

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Far, far above thy thought.....	14
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First-born of many brethren thou.....	24
Fix'd on this ground will I remain.....	25
Fix, O fix my wavering mind.....	26
For this let men revile my name.....	10
For zeal I sigh, for zeal I pant.....	11
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From thy blest wounds our life we draw.....	20
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High praise to thee, all-gracious God..	27
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If pride, desire, wrath stirr'd anew.....	28
If rough and thorny be my way.....	8
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In life's short day let me yet more.....	5
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## HYMN.

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In thee we move. All things of thee.....	19
Into thy gracious hands I fall.....	12
I see thy garments roll'd in blood.....	2
Is there a thing beneath the sun.....	7
I thank thee, uncreated sun.....	22
I thirst, thou wounded Lamb of God.....	24
Jesu, be endless praise to thee.....	28
Jesu, see my panting breast.....	26
Jesus their toil delighted sees.....	29
Jesu, thy blood and righteousness.....	28
Jesu, thy boundless love to me.....	15
Jesu, thy light again I view.....	17
Jesu, to thee my heart I bow.....	2
Jesu, vouchsafe my heart and will.....	5
Jesu, when this light we see.....	26
Jesu, whose glory's streaming rays.....	12
Leave to his sov'reign sway.....	14
Let us in life, in death.....	14
Lo, God is here! Him day and night.....	19
Lo, God is here! Let us adore.....	19
Lord arm me with thy spirit's might.....	17
Lord God of armies, ceaseless praise.....	13
Lord, I believe the price is paid.....	28
Lord, I believe thy precious blood.....	28
Lord, I believe were sinners more.....	28
Lord over all, sent to fulfill.....	3
Lost and undone for aid I cry.....	5
Midst danger's blackest frown.....	6
Monarch of all, with lowly fear.....	13
More hard than marble is my heart.....	15
My health, my light, my life, my crown.....	15
My heart from all pollution clean.....	9
My life, my blood, I here present.....	10
My Saviour, how shall I proclaim.....	23
My Saviour, thou thy love to me.....	15
My soul before thee prostrate lies.....	5
Naked from Satan did I flee.....	28
No profit can'st thou gain.....	14
Now Christ in us doth live, and we.....	27
Now hast thou given us thro' thy son.....	27
Now I have found the ground, wherein.....	25
Now then, my God, thou hast my soul.....	17

## HYMN.

O draw me, Saviour, after thee.....	15
Of all thou the beginning art.....	13
O Father, sanctify this pain.....	9
Oft have we seen thy mighty pow'r.....	21
O God of God[s], in whom combine.....	18
O God, of good th' unfathom'd sea.....	16
O God, thou bottomless abyss.....	1
O grant that nothing in my soul.....	15
O guide me, lead me in thy ways.....	9
O hide this self from me, that I.....	7
O Jesu, full of grace! the sighs.....	12
O Jesu, source of calm repose.....	3
O kill in me this rebel sin.....	2
O king of glory, thy rich grace.....	21
O leave not, cast me not away.....	9
O let the dead now hear thy voice.....	28
O Lord, O God of love.....	6
O love, how chearing is thy ray.....	15
O love, our stubborn wills subdue.....	18
O love, thou bottomless abyss.....	25
O love, thy sov'reign aid impart.....	7
O may one beam of thy blest light.....	11
O(h)! multiply thy sower's seed.....	29
One only care my soul shall know.....	5
O never in these veils of shame.....	17
O pow'ful love, to thee we bow.....	18
O that I as a little child.....	15
O that my heart, which open stands.....	15
O thou, to whose all-searching sight.....	8
O thou, who all things canst controul.....	11
O thou, whom sinners love, whose care.....	20
O ye who joy to feed his sheep.....	28
Parent of good, thy bounteous hand.....	1
Primeval beauty! in thy sight.....	16
Renew thy image Lord in me.....	3
Restore my sight! let thy free grace.....	12
Satan, thy due reward survey.....	28
Saviour of men! thy searching eye.....	10
Saviour, where'er thy steps I see.....	8
See where the servants of their God.....	29
See, ye sinners, see the flame.....	26
Send down thy likeness from above.....	17
Shall I, for fear of feeble man.....	10

## HYMN.

Shall I, to sooth th' unholy throng.....	10
Single of heart O may I be.....	11
So ev'n in storms my zeal shall grow.....	5
So shall my ev'ry power to thee.....	13
So shall our lives thy power proclaim.....	29
So when on Sion thou shalt stand.....	4
Still heavy is thy heart.....	14
Still I do watch and labour still.....	5
Still let thy love point out my way.....	15
Still let thy tears, thy groans, thy sighs.....	23
Still let thy wisdom be my guide.....	12
Still, Lord, from thy exhaustless store.....	9
Take my poor heart and let it be.....	24
The burthen for me to sustain.....	23
The church through all her bounds.....	6
The deadly slumber soon I feel.....	11
The deadly writing now I see.....	28
The dictates of thy sov'reign will.....	21
Thee will I love, my joy, my crown.....	22
Thee will I love, my strength, my tower.....	22
The holy, the unspotted Lamb.....	28
The love of Christ does me constrain.....	10
The meek, the still, the lowly mind.....	23
Then shall heaven's hosts with loud acclaim.....	28
The world, sin, death oppose in vain.....	3
Thine is whate'er we are. Thy grace.....	27
Thine, Lord, is wisdom, thine alone.....	1
This spotless robe the same appears.....	28
Tho' sign'd and written with my blood.....	28
Thou art th' eternal light.....	6
Thou ev'rywhere hast sway.....	14
Thou for our pain didst mourn.....	6
Thou God of power, thou God of love.....	28
Thou hast my flesh; thy hallowed shrine.....	17
Thou hast o'erthrown the foe.....	6
Thou hidden love of God, whose height.....	7
Thou, Jesu, art our king.....	6
Thou Lamb of God, thou prince of peace.....	4
Thou, Lord, art good, and thou alone.....	13
Thou, Lord, art light: thy native ray.....	13
Thou, Lord, art love, from thee pure love.....	13
Thou, Lord, the dreadful fight hast won.....	4
Thou on the Lord rely.....	14
Thou seest our weakness, Lord.....	14
Thou shin'st with everlasting rays.....	16

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Thou, true and only God, lead'st forth.....	1
Tho' waves and storms go o'er my head.....	25
Thro' thy rich grace, in Jesu's blood.....	27
Thro' waves, and clouds, and storms.....	14
Thus Abraham, the friend of God.....	28
Thy everlasting truth.....	14
Thy parent hand, thy forming skill.....	1
Thy secret voice invites me still.....	7
'Tis mercy all that thou hast brought.....	7
To dig the ground, they all bestow.....	29
Too much to thee I cannot give.....	23
Unwearied may I this pursue.....	15
Uphold me in the doubtful race.....	22
Wash out its stains, refine its dross .....	8
What are our works but sin and death.....	24
What can we offer our good Lord.....	29
What in thy love possess I not.....	15
What then is he, whose scorn I dread.....	10
What tho' thou rulest not.....	14
When from the dust of earth I rise.....	28
When my warm'd thoughts I fix on thee.....	5
When pain o'er my weak flesh prevails.....	4
When rising floods my head o'erflow.....	8
When thou arisest, Lord.....	14
When thou shalt call in that great day .....	28
Where'er the faithful workers turn.....	29
Who in heart on thee believes.....	26
Who points the clouds their course.....	14
Who, who, my Saviour, this hath done.....	23
Wide earth's remotest bound.....	6
With faith I plunge me in this sea.....	25
With fraudless, even, humble mind.....	4
With out-stretch'd hands, and streaming eyes.....	11
Yea, Father, ours thro' him, thou art.....	27
Yea, let man rage! since thou wilt spread.....	10
Yea, thou, true witness, spotless lamb.....	2
Ye earthly loves be far away.....	2
Ye sons of men, here nought avails.....	5
Yet nought whereof to boast I have.....	28
Yet still the servants of their Lord.....	29
Yet while at length, who scorned thy might.....	1